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THE MUSICAL JOURNAL.

JULY, 1908.

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We are requested to remind our readers of the Twentieth Annual Festival of the Non-conformist Choir Union, to be held at the Crystal Palace on the 4th inst. Choral competitions will take place in the morning, and at 4 p.m. the festival concert will be given, when, it is expected, the Handel orchestra will be filled with band and chorus numbering 4,000 performers. During the interval in the middle of the concert, Dr. Macnamara, M.P., Secretary of the Admiralty, will distribute prizes to the winners in the competitions. In the evening a new cantata, "The Prodigal Son," composed by Mr. Berridge, the esteemed secretary of the Union, will be given in the concert room by a choir of 200 voices. It is hoped that London Free Church people will encourage the Union by their presence in large numbers.

♦♦♦♦

As we anticipated, the Pageant in connection with the Orient at the Agricultural Hall is a great success. The music delights everyone and the "show" is altogether striking. As predicted by those capable of judging, it was

found quite impossible to get a choir gathered from the London churches to sing the music at every performance, so professional chorus singers had to be engaged. Some few object to the performance as being "too theatrical," but the general opinion is that it is a very interesting and instructive spectacle and will create more enthusiasm in missionary enterprise.

♦♦♦♦

Mr. Hamish McCunn, the composer of the music, is a Presbyterian, and attends Dr. Monro Gibson's church at St. John's Wood.

♦♦♦♦

This is the time of year for "choir outings." The congregation at St. Mark's Church, Tunbridge Wells, treat their choir in an exceptionally generous manner. The sixteen adult members were sent for a four days' trip to Bruges, Brussels, and Antwerp, at the expense of the parishioners. That is the third time they have been given such a holiday. There cannot be any lack of volunteers for that choir we should imagine.

♦♦♦♦

The Christian World recently made an appreciative reference to the excellent work done during the last thirty-five years by Mr. Horace Holmes, as honorary organist of Paddington Chapel, and went on to express a doubt if any other organist could boast of such a lengthy period of gratuitous service. The paragraph brought letters from gentlemen who can certainly claim to be honoured for long and efficient work. Let us give the list: Mr. James E. Batchelor, nearly thirty-five years organist of Maze Hill Congregational Church, Greenwich; Mr. Geo. J. Gough, forty-two years organist of Castle Street Baptist Church, Calne; Mr. Arthur Williams, thirty-nine years organist of Queen's Road Primitive Methodist Church, Norwich; Mr. Horace Botwright, forty-three years organist and fifty-three years connected with the choir of Bungay Congregational Church; Mr. F. Tarry, thirty-nine years organist of Yardley-Hastings Congregational Church; Mrs. Tathcombe, forty-one years organist of Congregational Church, Stoke-under-Ham; Mr. T. Waite, forty-two years organist of London Street Primitive Methodist Church, Reading; Mr. Mark Donnelly, forty-one years organist of Woodborough Baptist Church, Nottingham; Mr. Oliver Belsham, forty-one years organist of Maldon Congregational Church, Essex.

♦♦♦♦

Committees arranging competitive festivals ought to be very careful in their selection of adjudicators. Good musical judgment is not the only qualification needed. A judge may give his decision in very unwise language, and thus discourage rather than encourage young competitors. For instance, we recently heard of an adjudicator who, in giving his verdict on

a string quartette competition, told one party of players that they would be "better at home playing marbles." Naturally they were not only annoyed at such a remark, but resolved never to compete again. Probably the judge would have been better at home learning how to speak wisely. ♦♦♦♦

We are glad to hear that Mr. Fountain Meen is much better. He is now at the seaside regaining his strength. His many friends hope he will have a speedy and thorough recovery. ♦♦♦♦

A tenor vocalist made a great impression at a concert by his rendering of "Sound an

alarm." The *Gazette* next day announced his bankruptcy! ♦♦♦♦

The *Daily Mail* has been endeavouring to ascertain what are the most popular band pieces. This is the result:—

1. Overture to "Tannhäuser"Wagner.
2. Overture, "1812"Tchaikowsky.
3. Overture to "William Tell"Rossini.
4. "Henry VIII." DancesGerman.
5. March, "Pomp and Circumstance" ...Elgar.
6. "Peer Gynt" SuiteGrieg.
7. Selection from "Faust"Gounod.
8. Gavotte, "Mignon"Thomas.
9. Selection from "Mikado"Sullivan.
10. Overture, "Midsummer Night's Dream" Mendelssohn.

Passing Notes.

It is a remarkable coincidence that Mr. F. G. Edwards, Mr. J. R. Griffiths, and myself should all, each unknown to the other, have recently taken up the subject of the tune "St. Anne." My own reference (see p. 90 of June issue) was prompted by a letter of the late Major Crawford, who wrote the article on the tune in Grove's Dictionary. Mr. Griffiths' reference may be seen in the May number. In connection with both references, the editor has kindly sent me a letter addressed to him by Mr. Harold A. Barnes, of Farnworth, a well-known Lancashire enthusiast in church music. Mr. Barnes says: "Your writers appear to be unaware of a tune with the same head and tail, dating from fifty years earlier. It is by Henry Lawes, and is reprinted, from 'Sandys' Paraphrase' (1636), by Dr. E. J. Hopkins, in the first division of his 'Temple Tune Book.'" Now, I knew perfectly well about this tune, and I fancy so did Mr. Griffiths. Moreover, there is a second tune (not mentioned by Mr. Barnes) by that same Henry Lawes, which opens with that same first line of "St. Anne"!

It, also, is included in Hopkins; the one mentioned by Mr. Barnes being No. 135 (in D), the other No. 117 (in B flat). Hopkins says nothing of No. 117 as regards a possible origin of "St. Anne." But in regard to No. 135 he has the following: "This tune seems to be the original from which 'St. Anne' was formed. The first phrase is identical; the last is the same, with the exception of one note; the other portions present resemblances." Well, I have a great regard for the memory of Dr. Hopkins. But I have no hesitation in saying that what he took to be plagiarisms (for that is what it amounts to), I take to be mere coincidences. Remember how Mr. Griffiths has shown us that Handel used the identical opening line of "St. Anne" for one of his anthems. Thus you have Lawes, Croft, Handel, and Bach all using that line. Surely it is too much to ask us to believe that Croft borrowed from Lawes, and that Handel and Bach borrowed from either Croft or Lawes! Personally,

I decline to entertain the idea. The four composers, I would say, simply "hit upon" the same phrase. That, as every intimate student of hymn tunes knows, is quite a common thing. You will find the last line of "French" in a score of tunes; "St. Alphege" is a patchwork of lines familiar to the verge of commonplace. Nay, the "Old rooth" itself is but a pasticcio.

I am glad that the name of Henry Lawes has been brought up. A too kindly reviewer described me the other day as "one of our few literary musicians." I disclaim the soft impeachment, though I readily own up to a penchant for tracing out connections between music and literature. Henry Lawes did the music for Milton's "Comus" (1634), and perhaps it was from this circumstance that he had the good fortune to be celebrated by the poet in a sonnet which must always be associated with his name:

"Harry, whose tuneful and well-measured song
First taught our English music how to span
Words with just note and accent."

You realise the point of this only when you recall the fact that Harry Lawes is said to have been the first English musician who regularly employed bars in his music. Lawes was a pupil of Coperario, whose plain name was Cooper, and held Court appointments both before and after the Restoration. He had a brother, William—less well known. William was killed during the siege of Chester in 1645, and Charles I. was so much attached to him that he went into mourning over the event. Somebody wrote his epitaph in the following form:

"Concord is conquer'd: in this urn there lies
The master of great musick's mysteries;
And in it is a riddle like the cause—
Will Lawes was slain by those whose Wills were
Laws."

This was not meant to be ludicrous, though it is—for an epitaph. It is, in fact, a good specimen of the quibbling spirit which infected every species of composition, sermons included, in those days.

The subject might easily be continued on these lines. Thus we might quote the epitaph of that same Dr. Croft to whom we attribute "St. Anne." Croft, like Harry Lawes, is buried in Westminster Abbey, of which he had been appointed organist in 1708. If you are a Latin scholar you will readily make out his epitaph there; if not, you may have it in English, according to my rendering, as follows:

"Near this place lies interred William Croft, doctor in music, organist of the Royal Chapel, and of this Collegiate Church. His harmony he happily derived from that excellent artist in modulation who lies on the other side of him [Dr. Blow]. In his celebrated works, which, for the most part, he consecrated to God, he made a diligent progress; nor was it by the solemnities of the numbers alone, but by the force of his ingenuity and the sweetness of his manners, and even his countenance, that he excellently recommended them. Having resided amongst mortals for fifty years, behaving with the utmost candour . . . he departed to the heavenly choir on the fourteenth day of August, 1727, that, being near, he might add his own hallelujah to the concert of angels."

Thus, laughable as they seem to us, were epitaphs written in the olden time. Henry Purcell "left this life, and is gone to that blessed place where only his own harmony can be exceeded." But perhaps, as a crowning specimen of the taste of the age in this matter of epitaphs, there is nothing to beat the following about Orlando de Lasso:

"A child, I sang the *treble* part,
A youth, the *counter* claimed my art;
A man, the *tenor* was my place.
But now I'm stationed in the *bass*:
Kind passenger, if Christ you love,
Pray that my soul may chant above."

The "kind passenger," I am afraid, simply laughs. Better to have it after the manner of Dr. John Blow's epitaph: "His own musical compositions are a far nobler monument to his memory than any other that can be raised for him."

In connection with the early history of the organ, a recent musical historian records a curious custom which throws some light upon the construction and portable character of primitive instruments. One church, it seems, used to lend its organ to another church! Thus, in the accounts of St. Margaret's, Westminster, for the year 1508, we find an item: "For bringing the organs of the Abbey into the Church and berying them home agayne," so-and-so. Another entry is: "1485.—To John Hewe for repairing the organ at the altar of the B.V.M. in the Cathedral Church, and for carrying the same to the House of the Minorite Brethren, and for bringing back the same to the Cathedral Church, 13/9d." Such instrumental aid indicates that the organs were placed in close proximity to the singers, a natural and desirable arrangement, which, unfortunately, is not always adopted now. It is strange, by the way, to be reminded by Mr. Naylor, in his book on "Shakespeare and Music," that the great dramatist nowhere makes direct mention of the organ. We have that fine metaphor of the organ-pipe in "The Tempest," but the instrument itself is as completely ignored as the virginal, which, to the young ladies of Elizabeth's time, is what the piano is to the young ladies of to-day.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.;

L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

IN the course of a most interesting article, the *Musical Times* for June reminds me that the present year is the bicentenary of the publication of the three hymn tunes known respectively as St. Anne, St. Matthew, and Hanover, all of which appeared for the first time in the sixth edition of Tate and Brady's Psalter which was issued in 1708. Still more interesting is the fact that these tunes were, in all probability, composed by one and the same musician, Dr. W. Croft, the first organist of St. Anne's, Soho. Concerning the tune Hanover, the writer of the article proves that Handel could not have been its composer, as its first appearance was "two years before Handel set foot on these shores." Dr. Croft was appointed organist of Westminster Abbey in 1708. He died on August 14th, 1727, and was buried in the north aisle of Westminster Abbey, where also stands a monument to his memory. His music for the stage and concert room is quite forgotten; and, although his fine

anthems are still to be found in the repertory of every cathedral choir, it is more than probable that he will be remembered, as the years roll on, more by his simple hymn tunes than by any other of his compositions.

The action of the London Missionary Society anent the selection of a composer to set to music the Pageant Ode reflects the greatest credit upon those officials of the Pageant charged with so delicate and so important a task. The story of the negotiations shows that the Committee of "The Orient in London" seriously desired to secure the services of Free Church musicians for what is, after all, a Free Church missionary exhibition. Mr. Hamish McCunn is a Presbyterian, I believe. In this respect the action of the L.M.S. has been more honourable than that of many of its near relatives, and will be viewed with pleasure and satisfaction not only by those good people my fellow-contri-

butor, Mr. Griffiths, would call "ardent denominationalists," but to hard-headed and hard-hitting men like myself, who, although unattached to any Christian Church, are bent upon exposing any attempt to exploit Anglican influence and tradition at the expense of Free Church musicians.

A great deal of attention—perhaps a little too much—has been given to Sir Frederick Bridge's Canadian tour. The purpose of the tour does not seem quite clear. On the one hand it is represented as being a purely philanthropic proceeding, "for the purpose of lecturing in the principal churches on the subject of English Cathedral music." If this be correct, Canada is fortunate, for the object is in every way laudable, and a church musician more competent to lecture on cathedral music than Sir Frederick Bridge it would be hard to find. On the other hand, however, the visit has been described as largely of a business nature, undertaken with a view to the establishment in Canada of the examinations of the English College of Organists. Excellent as these examinations are, I see no crying need for their establishment in the Dominion. There are many capable organists and church musicians there, at any rate quite sufficient to form a Canadian College of Organists in much the same way as the United States musicians have done in the case of the American Guild of Organists.

Very conflicting reports are also to hand as to the arrangements made for and the reception accorded to Sir Frederick's lectures. A Montreal correspondent of the *New Music Review* says that, in addition to the refusal of Bishop Carmichael to allow the lectures to be given in Christ Church Cathedral, the celebrated choir of St. George's and other choirs also have had to decline assistance at these lectures because held so soon after Easter as to give the choirs no time to prepare the special music, their time prior to Easter being fully occupied with preparation for that festival. Evidently somebody has blundered. But no amount of blundering will excuse churlishness on the part of a bishop. The *Canadian Church Choir* also reports that Sir Frederick's appearance in St. Paul's Presbyterian Church, Montreal, was a great disappointment to many, owing to the fact that the lecturer was inaudible to many of his audience, and occupied so much time with his lecture that the illustrations were shortened. Judging from his own account, however, Sir Frederick appears to have had a good time. At any rate he has captured one Canadian singers by his pretty compliments, and has indulged freely in his usual witticisms. And if a man be capable, complimentary, and considered facetious, he is not likely to make practical acquaintance with failure or to experience a dearth of friends.

The majority of the musical papers which come to me from across the Atlantic seem to be intended for the parlour rather than for the professional

musician. There are too many "snippets." Solid articles, argumentative or didactic, are rare. But occasionally I stumble across a paragraph of no small value. Here is one from a recent number of the *Etude*. Says the writer, Fanny Edgar Thomas: "Almost without exception all musical performance is but half said, half done. There is no response in the audience, because *there is no vibration in the performers*. People admire, are gratified, interested for one cause or another. They are never—scarcely ever—stirred. It is wrong to put the blame upon the audience. It is the performers nine times out of ten who are to blame. Proof of this is the different effect of the same music upon the same audiences presented by different performers." That these remarks apply to many English performers there can be but little doubt. But they constitute a serious reflection upon that hotbed of hustling known as the United States of America. If the indictment contained in them be true, it serves to show that mere business tact and push do not imply the power to successfully create permanent musical impressions. The divine gift of music is not always given to those who "lift up or cause their voice to be heard in the street." As far as my observation goes—and it has been pretty extensive—the strength of true musicianship is in quietness and in confidence. Like higher things, its salvation is to be found "in returning and rest." That this view is not likely to be popular in these days of strain and stress is only an additional reason for its enforcement.

MADAME CLARA BUTT AND HER BRIBE.

ONE day Madame Clara Butt received a folio of manuscript music sent by an unknown composer, who wrote: "I enclose a post-office order for twelve shillings and eighteenpence in stamps, making thirteen and sixpence in all. This and the stamps, I beg you to understand, are your own for the compliment which you will do me of singing my song in public. Should you sing it more than once, and will acquaint me with the time and place of its second rendering, I shall be very pleased to make the matter up to, say, fifteen shillings."

THE funds of the seventeenth Peace Congress were augmented by a successful concert held at Queen's Hall under very distinguished patronage on June 18. The concert was under the direction of Miss Mary Layton, F.R.C.O., who conducted her ladies' choir in several choral numbers, notably Wolstenholme's choral ballad, "Sir Humphrey Gilbert," which was rendered for the first time in London, and which was accompanied by the composer. The soloists were Madame Ada Crossley, Miss Kate Cherry (happily recovered from severe illness), Mr. Ben Davies, who sang "How vain is man who boasts in fight" (Judas Maccabæus), and Miss Margaret Layton sang Liddle's "Hope of the Ages." There were "Peace" verses to "There's a land" and "God bless our native land."

Master Musicians.

DR. JAMES LYON.

GRADUALLY but surely forging his way into the front rank of English composers of distinct merit and originality, is Dr. James Lyon, of Liverpool. For some time past those who have known him and have seen his compositions have been of opinion that he would make a name for himself; during the last few years he has on several important occasions come before the public to conduct his own works. They have invariably been well received, and amongst his musical brethren he is regarded as a coming man of whom a good deal will be heard in the future.

Dr. Lyon was born in Manchester on October 25th, 1872. He came of musical parents, both father and mother being excellent amateur musicians. From his mother he took his first lessons when he was not much more than a baby. When she was playing he would run up to her, saying, "Put my finger on a tune." Naturally the mother bestowed

great pains on such an eager little player, with the result that the child soon began to acquire a considerable amount of musical knowledge. He early began to write music—in fact, he could write it before he could write English. When ten years of age he had actually written a volume of about a dozen pieces. When twelve years old he was placed under Mr. D. C. Browne, of Liverpool, with whom he studied for some time.

The idea of the parents was that James should enter the Church, and so in 1889 he went to

Queen's College, Oxford, to prepare for that sacred calling. But music was at the same time claiming his attention, so when he was twenty-one years of age, after mature deliberation, he decided to devote himself to the art, believing it was his duty to cultivate to the best of his ability the talent which he felt had been given to him.

Dr. Lyon's first appointment was as assistant organist to Mr. Westlake Morgan, at Bangor Cathedral. He did not remain there long, however, for in 1893 he became organist and music master at St. Michael's College, Tenbury, where he worked for three years. His next appointment was at St. Mark's Church, Surbiton, which he obtained on the recommendation of Sir John Stainer. The following year another move was made, when he accepted the position of organist and director of the music at King Edward's College, Warwick. In 1899 he went further north,

and was appointed organist and choir-master at the Parish Church, Wallasey, a position occupied by Mr. W. T. Best many years ago. Here Dr. Lyon is thoroughly happy, and is doing excellent work. He has a good choir, and "the most delightful rector in the whole world." The morning service is what may be termed "congregational;" that in the evening is more cathedral-like. The organ is an excellent instrument, containing fifty-three stops.

Dr. Lyon took his Mus. Bac. (Oxon), in 1900, and his Mus. Doc. in 1904.



As a teacher, Dr. Lyon is very fully engaged. He has many private pupils for singing and composition. He also has a large number of correspondence pupils, who are being prepared by him for degrees and diplomas. In this capacity he is specially successful.

It is, no doubt, as a composer that Dr. Lyon excels. From his infancy he has been writing music, and whatever he produces is full of interest. Clever he certainly is, but not infrequently clever music is exceedingly dull and heavy. It is not so in this case. Dr. Lyon has the gift of melody, and his harmonies are always pleasing and effective. Whether in orchestral, vocal, or organ music, he seems equally at home. This is in one way remarkable, inasmuch as though he took some lessons in counterpoint from Dr. Botting, of Brighton, and Dr. C. W. Pearce, so far as orchestration and composition are concerned he is entirely self-taught. Amongst the numerous things he has written may be specially mentioned four orchestral suites, cantatas for male and female voices, a ballad for violin and orchestra, an eight-part chorus, which was performed by the Liverpool Philharmonic Society, under Dr. Cowen, a variety of organ compositions (many of them published in the *Organist's Magazine of Voluntaries*, published at the office of this JOURNAL), songs, anthems, and last, but not least, a set of Variations on a theme by Handel which was most favourably received at the concert given in connection with the Incorporated Society of Musicians' Conference in Harrogate, in January last. Since then that work has been played at Bournemouth (Dr. Lyon conducting), and at several other places. Previous works performed at Bournemouth are: 1905, 2nd orchestral suite, *Episodes*; 1906, 3rd orchestral suite, *Minature*; 1907, "Gwalia" (tone poem) and Valses Poétiques. At Llandudno the following works have been played under his conductorship, and met with much appreciation: 2nd suite (4 times) (4 movements); "Idyll" for string orchestra (4 movements); 3rd orchestral suite (5 movements); Valses Poétiques; Elegische Melodien (for string orchestra); "Gwalia" (tone poem); Ballade for violin and orchestra (solo played by Mr. Arthur Payne). In this connection Dr. Lyon relates an amusing incident. Just before one of the concerts he was waiting on the pier, when two ladies came and sat on a seat so close to him that he could not help hearing their conversation. They began to discuss the evening's programme, when one of the ladies said to the other, "One piece is to be conducted by the composer; I wonder what he is like—let us guess." "All right," said the other; "I say he is short and fat, and wears a beard." As Dr. Lyon is over six feet in height, and not fat, and does not wear a beard, the lady was not very "warm" in her guess.

At the present time Dr. Lyon is very busy on two important works, which he hopes to complete before the end of the year, viz., his first Symphony and a dramatic work for solo, chorus and orchestra, entitled "The Legend Beautiful." Dr. Lyon's ambition is to devote his whole time to composition and conducting. That he has special gifts in both is well known, and there is every probability that before many years have passed his wish will be gratified.

Dr. Lyon's hobby is the study of folk song, especially that relating to the Isle of Man, where are to be heard as fine old tunes as any country in the world can produce.

I fear Dr. Lyon does not get much time for recreation, but when he can manage to get an hour he enjoys a good stiff game of tennis. Occasionally, though it is very rare, he steals a whole afternoon, and then he goes in for golf.

Some two years ago Dr. Lyon was waiting for a train at Crewe Station when he noticed a short, heavily-bearded man eyeing him curiously. Presently he came up to him and said, "Pardon me, but is your name Lyon?" On receiving an affirmative reply he said, "Mine is Lamb"! They had been schoolboys together, but for twenty years Mr. Lamb had been sheep-farming in South America—surely a very appropriate occupation for a Lamb! Probably the Lyon and Lamb lay (or sat) down together, and had a good talk over old times.

Seeing that Dr. Lyon is now well under forty years of age, it is reasonable to look forward to a long and brilliant career for him. Unless I am much mistaken, I believe his best work has yet to come, and in twenty years time he will hold a very prominent position amongst English composers.

BROAD NIB.

CARUSO IN EARLY YEARS.

THE great tenor singer has risen from being a mechanic to be one of the greatest vocalists of the day. At one time he was glad to earn a few shillings as an iron and steel worker—his father's trade—in order to make both ends meet. Many a whipping did Caruso get, as a boy, for raising his juvenile voice in song when his father considered he ought to be devoting his attention to the turning lathe. But when the organist of the church of St. Anna, Naples, engaged him as a member of the choir at 10d. a week Caruso decided that music was his forte. He ultimately quitted the parental roof, and earned a few shillings per week by singing in church choirs. But it was a hard struggle, and he was obliged to vary his occupation as singer by working at different periods at his father's trade. Then came compulsory military service, after which he managed to get an engagement at the Opera House, Palermo, at a salary of £48 per month, and that was the beginning of the Caruso furor.

Thou openest Thine hand.

Antbem for Harvest or General Use.

Composed by E. MINSHALL.

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Psalm cxlv, v. 3, 4, 15, 16, and 21.

Allegro.

Allegro.

ORGAN.

Gt. f

$\text{♩} = 120$

Great is the Lord, Great is the Lord,
Great is the Lord, Great is the Lord,
Great is the Lord, Great is the Lord,
Great is the Lord, Great is the Lord

Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-
 Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-
 Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-
 Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-

THOU OPENEST THINE HAND.

search-able, His great-ness is un-search-able, His great-ness, His great-ness, His greatness is un-

search-able, His great-ness is un-search-able, His great-ness, His great-ness, His greatness is un-

search-able, His great-ness is un-search-able, His great-ness, His great-ness, His greatness is un-

search-able, His great-ness is un-search-able, His great-ness, His great-ness, His greatness is un-

search-a-ble One gen-er-a-tion shall praise Thy works, shall praise Thy works to another, and de-

search-a-ble. One gen-er-a-tion shall praise Thy works, shall praise Thy works to another, and de-

search-a-ble. One gen-er-a-tion shall praise Thy works, shall praise Thy works to another, and de-

search-a-ble. One gen-er-a-tion shall praise Thy works, shall praise Thy works to another, and de-

clare Thy migh-ty acts, de-clare Thy migh-ty acts, de-clare Thy

clare Thy migh-ty acts, de-clare Thy migh-ty acts, de-clare . . . Thy

clare Thy migh-ty acts, de-clare . . . Thy migh-ty acts, de-clare Thy

clare Thy migh-ty acts, de-clare Thy migh-ty acts, de-clare Thy

THOU OPENEST THINE HAND.

migh-ty acts, and de-clare Thy migh-ty acts. Great is the Lord,
 migh-ty acts, and de-clare Thy migh-ty acts. Great is the Lord,
 migh-ty acts, and de-clare Thy migh-ty acts. Great is the Lord,
 migh-ty acts, and de-clare Thy migh-ty acts. Great is the Lord,

Great is the Lord, Great is the Lord, and great-ly to be
 Great is the Lord, Great is the Lord, and great-ly to be
 Great is the Lord, Great is the Lord, and great-ly to be
 Great is the Lord, Great is the Lord, and great-ly to be

prais - ed. prais - ed. prais - ed. prais - ed.

rall.

THOU OPENEST THINE HAND.

QUARTET (OR SEMI-CHORUS).

mp
The eyes of all, of all wait up-on Thee; Thou

mp
The eyes of all, of all wait up-on Thee; Thou giv-est them .

mp
The eyes of all, of all wait up-on Thee; Thou

mp
The eyes of all, of all wait up-on Thee; Thou

♩ = 72. mp

givest them their meat in due sea-son. The eyes of all, of all wait up-

their meat in due sea-son. The eyes of all, of all wait up-

givest them their meat in due sea-son. The eyes of all, of all wait up-

givest them their meat in due sea-son. The eyes of all, of all wait up-

Sf. flute.

Sw.

on Thee; Thou givest them, Thou givest them their meat in due sea-son. Thou open-est Thine

on Thee; Thou givest them, Thou givest them their meat in due sea-son.

on Thee; Thou givest them, Thou givest them their meat in due sea-son.

on Thee; Thou givest them, Thou givest them their meat in due sea-son.

p Sw. both hands.

THOU OPENEST THINE HAND.

hand, Thou open-est Thine hand, and sa-tis-fi-est the de-sire, the de-sire of ev-'ry liv-ing

thing. Thou o-pen-est Thine hand, Thou o-pen-est Thine hand, and sa-tis-fi-est the de-
 Thou o-pen-est Thine hand, Thou o-pen-est Thine hand, and sa-tis-fi-est the de-
 Thou o-pen-est Thine hand, Thou o-pen-est Thine hand, and sa-tis-fi-est the de-
 Thou o-pen-est Thine hand, Thou o-pen-est Thine hand, and sa-tis-fi-est the de-

8 ft. flute.

sire of ev-'ry liv-ing thing, of ev-'ry liv-ing thing.
 sire of ev-'ry liv-ing thing, of ev-'ry liv-ing thing.
 sire of ev-'ry liv-ing thing, of ev-'ry liv-ing thing.
 sire of ev-'ry liv-ing thing, of ev-'ry liv-ing thing.

rall. *dim.* *pp*

THOU OPENEST THINE HAND.

FULL. *Allegro.*

My mouth shall

My mouth shall

My mouth shall

My mouth shall

Allegro. ♩=132. f Gt.

speak the praise of the Lord, my mouth shall speak the praise of the

speak the praise of the Lord, my mouth shall speak the praise of the

speak the praise of the Lord, my mouth shall speak the praise of the

speak the praise of the Lord, my mouth shall speak the praise of the

Lord, the praise of the Lord, the praise of the Lord, the praise of the

Lord, the praise of the Lord, the praise of the Lord, the praise of the

Lord, the praise of the Lord, the praise of the Lord, the praise of the

Lord, the praise of the Lord, the praise of the Lord, the praise of the

THOU OPENEST THINE HAND.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are: "Lord, the praise of the Lord: my mouth shall speak the praise of the". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. The vocal parts have the lyrics: "Lord: let all flesh bless His ho - ly name, and let all". The piano part continues with the same accompaniment. Dynamics include *f* (forte) and *f Sw.* (forte, swelling).

Third system of the musical score. The vocal parts have the lyrics: "flesh bless His ho - ly name. Great is the Lord, Great is the". The piano part continues with the same accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

THOU OPENEST THINE HAND.

Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-
 Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-
 Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-
 Lord, Great is the Lord, and great-ly to be prais-ed; and His greatness is un-

search-able, His great-ness is un-search-able, His great-ness, His great-ness, and His greatness is un-
 search-able, His great-ness is un-search-able, His great-ness, His great-ness, and His greatness is un-
 search-able, His great-ness is un-search-able, His great-ness, His great-ness, and His greatness is un-
 search-able, His great-ness is un-search-able, His great-ness, His great-ness, and His greatness is un-

search-a-ble. Great is the Lord. A - men.
 search-a-ble. Great is the Lord. A - men.
 search-a-ble. Great is the Lord. A - men.
 search-a-ble. Great is the Lord. A - men.

Lines and Spaces.

By J. R. GRIFFITHS, MUS.BAC.

A FEW weeks ago a correspondence sprang up in the *Daily News* touching the composition of the well-known tune to Bickersteth's hymn, "Peace, perfect peace." It arose out of a report of a charge made in a London Police Court against the reputed composer, G. T. Caldbeck. The charge was nothing more serious than that of trying to sell text cards without a pedlar's certificate, and was dismissed on the magistrate hearing of Caldbeck's connection with the tune. I mention the matter here, not by any means to advertise the man's misfortunes, but purely from a desire to put the case clearly before those of my readers who may not have seen the correspondence. Caldbeck, according to his admission to a Press representative, was born in 1852 in Ireland, and came up to London in 1873, where he entered Islington Theological College with the purpose of being trained for Holy Orders. While acting as a precentor at the College he wrote the tune in question, and sent it to the author of the words, from whom, later on, he received £2 for its admission into the *Hymnal Companion*. Ill-health prevented him working in the missionary service, and he returned to Ireland, where, for a time, he acted as a schoolmaster, and then as an evangelist. About twenty years ago he returned to England, and since then has lived from hand to mouth as best he could. Thus far Caldbeck's first statement.

The publication of these details brought a letter from Mr. E. P. Goodman, an enthusiast in tune lore, who challenged Caldbeck's claim to the authorship, and asserted that the tune was really the production of Dr. Chas. Vincent, who rendered some assistance to Bickersteth in preparing the *Hymnal Companion*. Mr. Goodman quoted as his authority the following letter, which Dr. Vincent contributed to the *Organist and Choirmaster*, January, 1903:—

"My connection with the tune is as follows: In 1876 Mr. Bickersteth sent me a manuscript piece of music written by Mr. Caldbeck to the hymn in question, with the request that I would put it into shape. I understood that Mr. Caldbeck was a missionary in China, who was in the habit of singing the hymn to some music of his own, but not being an educated musician was unable to write his melody in ordinary notation. His manuscript, therefore, was more like a chart drawn out with strokes and hieroglyphical signs than a piece of music! All I could make out of it was that the note he commenced on was continued for several words, and if my memory is correct, he had set the words of the various verses to different music. I did the best I could with it under the somewhat unusual circumstances, and the result is the tune now so universally known. In the Preface to the *Hymnal Companion* the har-

monisation and arrangement of this tune are credited to me. No doubt had I been older and more experienced I should have claimed the authorship, and my name and not Caldbeck's would have appeared at the head of the tune."

The publication of this concise statement brought forth a letter from Caldbeck himself, setting forth how he "came to compose the tune." Hearing at a musical evening a tune which began on E, a note that was several times repeated, "the making of a melody beginning with G, several times rendered, seemed desirable, and I looked around for words. These soon came to hand. . . . The key of C seemed by its simplicity best adapted for the general public. . . . The opening was on the trumpet note (G), as heralding the peace of God. . . . The conclusion is in the third, or peaceful note (E), which leaves a sense of incompleteness on the mind, as if the peace would 'flow like a river,' or 'go on for ever.' . . . In the second phrase the sixth or sad note is introduced to express a dark world of sin, etc. When the Messiah as Redeemer and King comes on the scene . . . C, or the grand note, presents the glorious theme. The tune with the words resounded at service in the C.M.S. College before Dr. Vincent's hand abbreviated it by the removal of a repetition of the concluding three feet of the first line. With this exception all is virtually the same as when originally rendered at College, as printed on slips by my direction, and sold to some sixty students at 3d. each."

Had Caldbeck been well advised he would have done well to let his connection with the tune rest on his first statement, and on that of Dr. Vincent. For this second communication amply confirms Dr. Vincent's description of the kind of manuscript he received from Caldbeck. Notice the following points. This college student writes a tune simply that it may start on G and use the note several times in repetition! Then he looks for words to suit his idea. (Most composers would let the words dictate the musical setting.) Then he chooses the key of C, as though this key were easier to sing in than any other! After which comes the grand opening "as heralding the peace of God," when, all the time, the words "Peace, perfect peace," are a *question*, and not a *proclamation* at all! Then, in spite of Dr. Vincent's statement that all he could decipher from the MS. was the idea that the first note was to be continued, and that (by inference) the rest of the melody was his (Dr. V.'s), Caldbeck says that with one exception the tune was virtually the same as that "which resounded at College before Dr. Vincent's hand abbreviated it"! This would-be composer will have much difficulty in making musical students believe that his original setting and Dr. V.'s were practically identical. It would indeed be a strange coincidence if they were

so. It would be interesting if one of these early copies could be produced!

* * * * *

I have just received a copy of the recently issued "Gospel Hymns for Mission Services," a book produced under the auspices of the Psalms and Hymns Trust. The Baptists, like the Congregationalists, have now their own Mission Hymn Book. There is much to say in favour of the arrangement. Many people strongly object to increasing the size of their already bulky church hymnal by the admission of mission hymns; while, for mission purposes, a small and cheap collection of hymns especially suitable is all that is required. The book under notice contains nearly 250 hymns with music, and seems eclectic enough to supply all the needs of missions, whether intended for adults or children. In addition to a selection of the best-known pieces from Sacred Songs and Solos, the book contains a fairly good number of pieces by W. H. Jude and others. It has also several arrangements by Jude which, in their way, are admirably done. In a future edition opportunity may be taken to improve the indices and acknowledgments. I notice that the old tunes, St. Bride and St. Mary, have their harmonisations marked as being the property of the publishers—a course that was not adopted when the same harmonisations were included in the Baptist Hymnal eight years ago. The harmonies of one of these two are based largely on Hymns Ancient and Modern—which, in its turn, was based probably on Mercer's book—while those of the other are based on portions taken from several harmonisations. It is a pity to claim ownership in such cases. Then the acknowledgments respecting owners of copyrights needs revision. The tune St. Luke (47), is an anonymous one which appeared in 1852—if not earlier—and needs acknowledging to no one.

Similarly, with the tune St. Bernard (160), which appeared in its present form about 1851, and was arranged from a tune dating as far back as 1741! Ewing's tune (142) appeared 1853, and Ewing died 1895, so the tune has been non-copyright for about six years. The melody of the tune Evan (28), by Havergal, appeared in 1847, and Lowell Mason arranged it as a hymn tune in 1850, and Havergal himself died in 1870, so no permission was necessary here. Barnby's Holy Trinity (188) appeared in 1861, and Barnby died 1896, another case of expiration of copyright. Lastly, the tunes Waveney (137, known also as Metzler), Lewisham (35, known also as Kensington New), Ajalon (190, known also as Petra), and St. Agnes, Dykes (106), are all out of copyright this year, as I mentioned last month.

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From a German friend who lives at Leipzig I have received a glowing description of the unveiling of the new monument erected to the memory of the grand old cantor, Sebastian Bach. Representatives of many distinguished musical societies in various parts of the Continent were present, and the whole proceedings, which lasted several days, were carried out in the thorough way Germans have of doing things. First of all came performances of sacred music in the Thomas Kirche, including the motet *Singet dem Herren*, and such organ works as the master's Fantasia and Fugue in G minor, and the Passacaglia in C minor. Afterwards came a festival service in the same church, followed by the unveiling of the monument close by, and, in the evening, by a performance of chamber music in the Gewandhaus. The concluding portion of the festival was an unabridged performance of Bach's *St. Matthew Passion*. As I hope to visit Leipzig with my wife next month, I may have something to say about the monument later on.

Musical Genius and Religion.

BY JAMES SCOTT.

WHAT constitutes a "religious" musical composer? Who among the great masters are to be regarded as such, and for what reason? The subjective and the objective points of view of this matter are quite distinct, but they lie close to one another. For does not much depend upon what effect the music of a composer has upon those who are to decide whether the composer was "religious"?

One must, first of all, enter protest against that common interpretation of the term "religion" which implies conformity to the doctrines of a particular ecclesiastical sect. The term has a wider application—synonymous rather with all that in man is Divine. One of the glories of Music is that it is not the possession of a creed or a sect. It is a Temple within which all men may worship.

When listening to some faultlessly executed piece of music, one's thoughts travel beyond the person or persons who happen to be acting as interpreters,

and reach out towards the composer of the music in whose rich and fertile imagination it was conceived. What had he in his mind when he composed the music? What did he mean to teach by it, or what message did he mean to convey? Did he himself sincerely believe and feel what he wrote? Such are the questions that naturally rise to the mind. The answers to them need not be suggested by the influence which the music has upon the listener; for each one colours with his own emotions the music which he hears, and interprets it according to his own mood or disposition. Is it possible, then, to discover whether the writer of music, which stirs deep religious feelings in those who hear it, was himself a religious man?

Composers of music are so different. One may have scarcely a strain of religion in his nature, and may be sufficiently true to himself not to exhibit a trace of it in his compositions. Of such, there are examples in plenty. Another may be a

consummate artist who is able to recognise religion as an onlooker, or even feel its influence in a superficial and disinterested manner. He may be able to portray in his music the most solemn religious experiences—yet, it may be, insincerely. That is to say, he may not *himself* have been stirred by the emotions of which his music tells. It is to be feared that a considerable proportion of so-called “sacred” or “religious” music has been written “to order.” If such be the case, it is incorrect to credit its composers with religious emotions of which they were innocent. It is true that a composer may be a man of real religious temperament. Religion being the pivot on which his life turns, his musical compositions are of necessity largely tinged with this colouring. It is, however, open to doubt whether one should unhesitatingly include in the last-mentioned class (as is commonly done) composers such as even Beethoven or Mendelssohn. These men were undoubtedly great musical geniuses, but when one considers closely their life and conduct as a whole, one is not so ready to affirm that they were deeply religious men throughout. Possibly, as compared with other composers, they have written a greater number of musical compositions which suggest devout feelings. But it is quite another thing to assert that these feelings must have been experienced by the composers of the music at the time they wrote it. How can one with certainty say that here, in one place, the composer must have stood at the gates of Heaven, or here, at another place, on the brink of Hades? It is only when each musical composition is taken by itself, and the circumstances under which it was written are as far as possible ascertained, and the composer's declared motives known, that it is possible to say whether or not that particular composition was penned with a definite religious intention, and that the composer probably experienced the thoughts and emotions portrayed in the music. Further than that one cannot with safety go.

It is not enough to know and listen to the works of the masters, and from them alone to decide which shall have the coveted palm, because our own minds and hearts in great measure supply depth and fervour to their compositions. Indeed, it is possible to imagine that such compositions could have been penned by men capable of portraying religious emotion without themselves experiencing it. In music the same rule would appear to hold as in literature, viz., that it is dangerous and untrustworthy to estimate an author's religion entirely from his writings. They may truthfully reflect his true self—there is even a strong presumption in favour of that view—but, on the other hand, they may not. There are examples of both to be found.

Music the Element must be embodied in practical music, and upon the exponent rests the responsibility of making intelligible what the composer meant.

“Untwisting all the chains that tie
The hidden soul of harmony.”

Yet no sooner unloosed than again in chains! A

picture, once painted, remains—the visible enduring monument of genius. Not so the structures which musicians build. They are, and then are not! Memory may give them a lingering existence for a short time, but that is all. Thus it is that the composer owes to the executant every breath of life he draws, and it is by his touch that the disembodied thought of the composer is summoned from the void into life—each time a veritable new creation.

In the first place, the exponent must have sufficient musical faculty and appreciation to understand the meaning of the composition, as well as the technical skill to express it on his instrument. If the composition be to him incomprehensible as an enigma, a mere medley of molten sound, how shall he with all his skill utter the composer's message? One can well imagine a great master himself performing a composition of his own. He would play it in a manner of which the thrilling eloquence and fervour would leave no doubt that he had written the composition in deep sincerity of soul, drawing it from the well-springs of his innermost being. But of how many of the great artistes of the present day who profess to interpret such compositions can it be said that they can play them just as the composers would have done? How many of them are able to touch the noble heights of purity and virility, or fathom the depths of devotion and reverence which one feels are contained in the great works of the master musicians. It is said that very few of the modern artistes of first rank satisfy in this respect. One must at least confess to have sometimes felt, in listening to the performance of a masterpiece, that there was something awanting. Is not that “something” just what indicates the great gulf fixed between godliness, purity, and faith on the one hand, and worldliness, licence, and flippancy on the other? Concealed though they be, the latter qualities *will* betray themselves in the performance of even divine masterpieces, if such qualities be in the character of the artiste. It is to be feared that the musical world has often been surrounded by an irreligious atmosphere. Yet we must believe that that is only a pseudo-artistic power, to attain which it is necessary to discard religion and morals. Musical genius, if it is to reach its highest development, must not be divorced from purity of conduct, the highest standards of honour, and the simplicity and naturalness of holy living. If these high ideals are not on the way to being realised, we shall look in vain among our greatest modern artistes for men and women who will take of the divine power and the angelic beauty of the compositions of the masters and show them to us.

Again, musical genius is transmitted from the composer, through his interpreters, to the people who listen. To consider such a process seems like weighing in the scales of argument that which the eye cannot see or space scarcely contain. We must summon before our imaginations images the most transitory and intangible. We are to barter and deal in the gossamer threads of fancy, zephyr-like suggestions, and fleeting glimpses of melody. We

must see pictures without the canvas, be inspired by poems which have no words, and hear melodies without sensible sound. Yet with sympathy and responsiveness it is possible to discover avenues by which religious impressions are conveyed by music to the hearts of men. Is there something in the music we hear which produces or suggests in us religious feelings and convictions? What is there in it of the Infinite and the Eternal? What is there in it of affinity to that subtle part of man's nature which looks out towards the "sea of glass like unto crystal"? The persons upon whose ears music falls vary with the infinite differences between men. One may be an acute man of business or a skilled member of the professions, but musically he may be a dullard. He may be a cultured man in other ways, but as regards music, a block! Perhaps music passes little further than the drum of his ear. Again, he may listen to music only intellectually, and his enjoyment of it may be purely mental. His may be one of those crippled natures who have no soul for music. Music may cross the frontiers of his being, but never reach its capital. Much also will depend upon the changing mood of the listener.

Music, it may be said, assists greatly in the development and culture of the mind. It uplifts the thoughts and awakens emotions of a joyous or beautiful kind. If it do no more than keep the mind pleasantly occupied, it opposes some barrier to the entrance of unworthy thoughts. In doing this, it at least lends valuable aid in bringing about what is the truly religious aim of music, namely, to lead men to God. We should hesitate to advance the proposition that, if a man is a complete infidel, the mere listening to sublime and elevating music will make him a religious man. He may listen to the divinest strains of music, even to the songs of angels, without experiencing one devout feeling. If he is musical, he will admire the music only. He may be soothed by it, but to soothe is not to convert. If a man be devoid of any musical capacity or

taste, it is absurd to expect that music can influence him, far less make him a religious man. But, after all, such barrenness of musical capacity is exceptional.

Let us take, by way of contrast, someone who is very musical, and who, having learned some instrument, lives much in the company of the world's master musicians. Although at first he may be only intellectually a musician, revelling solely in the artistic delights of musical compositions, there is at least a probability that one day the deeper meaning of music will be revealed to him. He will then come to learn something of the hidden mysteries of life. His face will then be turned Zionwards. It is from such a soul, faced with some of the appalling facts of existence and the inscrutable purposes of life and death, that the cry is wrung which penetrates to the Great Presence Chamber. The soul that starves of love's hunger, or is broken by grief, or is tried by conflict, feels its unutterable need. Then the ladder between earth and heaven is placed in position, and angels begin to descend and ascend.

Yet what influences the heart of one man may be without effect upon another. For example, if a man be a philosopher or a scientist, and at the same time only an indifferent musician, it is more probable he will find his religion through the medium of his philosophy or his science. It may, however, be quite otherwise. Therefore the conclusion is reached that it is impossible to dogmatise or to speculate with accuracy upon the religious effect which music may have upon any community of men, all of whom differ widely in tastes and character.

If one be already truly religious, and also have an appreciation of the deeper treasures which lie hidden in music, he will receive untold benefits from music in the matter of his religion. If the heart is attuned to praise its Maker, how weak and frail are mere words to give vent to its emotions! But when mounted on the wings of music, they pass from us in pæans of praise above the clouds and far beyond human ken.

London Sunday School Choir.

THE thirty-sixth annual festival of the London Sunday School Choir was held at the Crystal Palace on June 17. For the first time for many years the day was dull and depressing. Happily the climatic conditions had no untoward effect upon the buoyancy of the juveniles who, entering into the spirit of the day, thronged the Handel orchestra nearly an hour before the time of the commencement of the programme, and devoted the interval to whole-hearted enjoyment. The singing of a choir composed of happy youngsters is always an attractive feature, and when the numbers swell to five thousand, the enjoyment is likely to be in proportion to the gigantic total. On this occasion there was enthusiasm on the part of the singers, who, in nearly every case, paid strict attention to the conductor's beat. Here and there were "patches" of

more or less listless participants, but only sufficient to form a contrast to the admirable work of the choir as a whole. Quite a number of the singers were exceedingly juvenile, and it was pretty to see the little mites, who, having mastered the music, seemed to be quite determined to miss nothing that was to be obtained from the enjoyment in rendering the pieces. One little maid who might possibly have reached the mature age of ten years, sang the whole of the programme with no more than an occasional glance at her book—an excellent object-lesson for some older singers, who might well follow such an excellent example.

The cheering of the children announced the arrival of the conductor, Mr. J. Wellard Mathews, who seemed to have a warm corner in the hearts of his young singers, who, quickly responding to

the signal, gave a very fine rendering of "Summer suns are glowing" (Ruth), in which the audience were invited to join. Cuthbert Harris's carol, "O lovely voices of the sky," was next taken, and sung very evenly throughout, the organist, Mr. Philip H. Kessell, accompanying in excellent fashion. Sir John Stainer had a happy gift of melody in writing for children, and his "Good Shepherd," which formed the next item, was sung in a manner worthy of the eminent composer. "Who is on the Lord's side?" to H. Elliot Button's tune, "Sumus Tibi," was well sung, the alto singers specially distinguishing themselves. F. A. Challinor's "Sweetly o'er the meadows fair" (Sabbath evening hymn), gave fine opportunity for pictorial effects, but in this sense the piece "missed its mark." The opening piano passages in verse and chorus were too loud, and "light and shade" did not receive as much attention as the singers bestowed on other pieces. The passage, "The sun sinks in the west," was mechanical where it might have been otherwise. A bold march, "Forward, Christian Children," closed the first part. In the interval a very effective display was made in the "book-drill," in which various coloured wrappers were displayed in many combinations with great effect. The various exercises found ample appreciation on the part of the audience, who were struck with the happy effects obtained by the simple methods employed. "Our Ship at Sea," a prettily descriptive piece, in which the sails were furnished by the use of handkerchiefs, was repeated in answer to an unmistakable request. A two-part song, "Whispering Wind," was marred by flat singing toward the close of the piece. Percy E. Fletcher's action song, "The Instrumental Band," proved to be the favourite item in the programme. The song was rather overloaded with "actions," and it is to be feared that professional players would have a difficulty in recognising their instruments from the children's "imitation" of playing trombone or double bass. The playing of the "cornet" through the rolled-up books produced a weird effect. The piece was full of "snap," and went well, although a little less strident whistle would have done in imitation of the flute. The piece was encored, and the two last verses were repeated. "Shadow-town" was allotted to the girls as far as action went—a lullaby, excellently sung, and well done. The closing item, "Let the hills resound," dragged a little, and lacked fire. The "land of my home" was wanting in expression, but the piece made a fine wind-up to the concert, and was cheered with great vigour. The problem of how to get the best out of every singer still remains unsolved, but the standard seemed to be higher than on some recent occasions, and will doubtless show more signs of improvement in future.

The afternoon attraction of a choral competition was abandoned, in consequence of there being no entrants to compete with Willesden District Choir, the holders of the shield since the contests commenced four or five years since. This state of things would hardly be possible in the North, but the competitors here are, of course, confined to London Sunday-schools. The singing of the Willesden Choir is of such fine quality that it is not greatly to be wondered at that there was not one choir of sufficient boldness to challenge their possession of the coveted trophy. Having scored successes at local choral contests, the Willesden singers were admirably equipped for the competition, and under the circumstances they were given a place in the evening programme, where they sang

the test and "show" pieces as if they had won the shield in open combat.

Mr. Whiteman's splendid body of singers were ready for his appearance at six o'clock to conduct the Senior Festival Choir, assisted by the L.S.S.C. Orchestra, under the bâton of Mr. Wesley Hammett, F.R.C.O. The opening hymn was written by Mr. Whiteman, and was sung by choir and audience to Sullivan's "Bishopsgarth." A considerable section of the choir having passed a test examination, constitute a "Soli Choir," and thus contribute to an adequate rendering of the various choruses needing solo voices. The second number was J. C. Mark's (junr.) anthem, "The day is past and over," with soli passages for soprano and tenor. This was carefully and thoughtfully sung with fine devotional spirit, the soli portions being given with excellent tone. Mendelssohn's "St. Paul" supplied the next item, solo and chorus, "I praise Thee, O Lord," in which the soli basses gave a good account of themselves. The chorus work here again was very good. J. T. Lightwood's anthem, "The radiant sun," was happily chosen, the features of the composition lending themselves to adequate treatment by a large choir. A. E. Godfrey's "Sweet the moments rich in blessing"—a well-written chorus with contralto solo, was short but good, a contrast as regards length at least with Gounod's "By Babylon's Wave," which completed Part I. This piece furnished the greatest test of the choir's attention to expression, and they came through the ordeal with great credit. The *pp* passages might have been softened more with advantage, and the enunciation was not always clear—notably the word "dashed" in the final movement, which was never finished enough to be distinctly heard.

"The trumpet's loud clangour" was the Handel item, and the tenor soli voices filled their part admirably. Sir John Goss's glee, "There is beauty on the mountain," Festa's "Down in a flowery vale," were also included in the programme, which closed with J. H. Maunders' "The song of Thor," which was sung with characteristic vigour, and at the close of which the composer (who had earlier in the day given a recital on the great organ) was called to the front and enthusiastically cheered. The orchestra contributed several items, as well as playing the accompaniments to many of the choral numbers. The symphonic poem, "Finlandia," was best suited to the vast space found in the Crystal Palace, for some of the other items could with difficulty be heard, even at close quarters, so great was the uncontrolled (and, perhaps, in a large measure, unavoidable) noise, which must have interfered with the enjoyment of the auditors. A word of praise is due to Mr. Horace J. Holmes for the helpful organ accompaniments.

Mr. B. M. Jenkins' Mandoline Band gave their usual concert at night, in which Miss Mabel-Todd, Mr. Frederic Gregory, and Miss May Doubleday contributed choral items.

The existence of the Joachim concerts having come to a termination through the death of Dr. Joachim, the committee have decided to reconstitute the association under the name of the Classical Concert Society. The object of the new society will be to provide series of concerts at which opportunities may be afforded to music-lovers and students to hear works ranging over the greater part of the literature of classical music, arranged upon comprehensive schemes, and performed in as adequate and authoritative a manner as possible.

The Pageant at "The Orient."

As an adjunct to the interesting and instructive missionary exhibition at the Royal Agricultural Hall, London, the organising committee have presented the "Light and Darkness" Pageant. The production, which had its small beginnings, gradually developed under the managing hand of Mr. Hugh Moss, until, in the final stages, it became frankly professional, and took on an air of theatrical presentment, with stage accessories, which, perhaps, was not anticipated at the beginning. The libretto was written by Mr. John Oxenham, whose work is deserving of high praise, so well does he hit the situation in his descriptive lines. The prologues to each scene (admirably rendered by the Prolocutor) are especially good, notably the Livingstone lines. The music, by Mr. Hamish McCunn, is delightfully appropriate throughout, the choruses striking, the accompaniments and descriptive passages being of sufficient breadth to fill their purpose and no more. The composer conducts at each performance.

The "Pageant" is in four scenes, respectively presenting episodes in north, south, east, and west. The first is an Indian encampment (temp. 1825), to which comes a band of trading Esquimaux, who are plundered after a show of friendship. The "braves" seize one of the traders as a "victim," and he is securely fastened to a post, awaiting execution on the following morning. Then enters a missionary clad as a hunter, with the lost child of the Indian chief, whose safe return gives the missionary an opportunity of staying the sacrifice, and proclaiming the message of Christian truth. He is invited to remain and teach, to the discomfiture of the native "medicine man." The choral items most appreciated in this scene are the Indian mother's genuinely pathetic song on the loss of her little one, and the traders' chorus. Scene 2 is the much-discussed "Livingstone" episode, in which the intrepid explorer is discovered by Stanley, and urged to return home, which, of course, the hero declines to do. The determination to remain is

received with great gratitude by the natives. The humming of "Home, sweet home" during the spoken soliloquy is effective. The natives apply themselves to the erection of the church with a repetition of the opening chorus, "With a will." The third episode, "East," is a Suttee burning in India (temp. 1825), in which the child wife is made to appear a willing victim to the funeral pyre. After the fire has been lighted a squad of Sepoys enter with an official, who proclaims the abolition of suttee—a direct result of Christian influence on official life.

The last episode, the "West," is in many respects the best. The native betrothal and its accompanying festivities are the most natural of all the scenes presented, and the Christian queen—Kapiolana—who braves the power of the mountain-god, Pēle, and challenges the false deity in the mountain fastnesses, is the most natural among the characters presented. The choral numbers "Fear no more" (solo by the queen) and the chorus, "From this day," are each attractive numbers.

The final scene might well be omitted, being merely an opportunity for again showing the various characters who have taken part, and its theatrical character tends to remove impressions already gathered of the reality of the scenes. The procession is headed by a company of children—surely out of place at the late hour of closing. A softly-sung chorus, "In Christ there is no East or West," was the gem of this episode, the whole closing with a rendering of the "Old Hundredth."

The Pageant is a daring innovation in the matter of missionary advocacy, and has attracted more attention than the exhibition proper. There is wisdom in Mr. G. K. Chesterton's writing when he says in connection with this particular presentation, that "the necessary symbolism and illusion of theatricals is something which must be taken or left. The old Puritan had the logical courage to leave it. The modern Puritan has not the courage to do either the one or the other."

Echoes from the Churches.

A copy of "The Choirmaster," by John Alcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. S. E. Worton.

METROPOLITAN.

CLAPHAM JUNCTION.—On Tuesday evening, May 19th, an appreciative audience gathered to hear the augmented choir, connected with Providence Baptist Chapel, Meyrick Road, render the cantata, "Jesus of Nazareth." The opening part consisted of a short service, with an anthem, "O worship the King" (E. H. Nichol), the soprano solo being very effectively rendered by Miss Alice Collyer. Minshall's arrangement of the well-known hymn, "I heard the voice of Jesus say," was excellently rendered as a quartette by Miss Agnes Stapleton (soprano), Mrs. Kevan (contralto), Mr. Fred Gingell (tenor), and Mr. M. W. Keeble (bass). The cantata itself was very finely performed. The chorus parts were well sustained, especially "Blest, said Jesus, are the humble," and "The chorus of Hebrew women." The duet, "The Baptism of

Jesus," by Miss A. Stapleton and Mrs. Robson, was especially fine. Mr. Fred Gingell ably sang the tenor solos. Mr. J. Drane (member of the Royal Choral Society) excelled in the baritone solos allotted to him. Special parts were also taken by the Misses P. Gingell, E. Miller, L. Jones, L. Richardson, and Mr. Joseph Davis. Altogether the performance reflected great credit on the choirmaster, Mr. M. W. Keeble, and the painstaking young organist, Mr. Albert Clewley.

PROVINCIAL.

BLACKBURN.—Mr. Harry Starr, who has resigned the post of choirmaster at Audley Range Congregational Church, has been presented with a music cabinet.

BOURNEMOUTH.—Mr. Enos J. Watkins, F.R.C.O., A.R.C.M., organist and choirmaster

of Richmond Hill Congregational Church, has been presented with a roll-top desk, from the past and present members of the choir, upon his marriage. Rev. J. D. Jones, M.A., B.D., made the presentation, and referred to the ability and devotion with which Mr. Watkins served the church, and to the love and esteem felt for him by the members of the choir, whom he described as a united and happy family. Mr. E. L. Lane, J.P., church secretary, and Mr. A. Cherrett, choir secretary, also spoke.

DOVER.—At the Congregational Church on Sunday, June 14, the first of a series of "Special Musical After-services" was held at the conclusion of the evening service. The music selected were favourite items from Mendelssohn, including the chorus, "Cast thy burden," and motet "Hear my Prayer," the solo part in latter being beautifully sung by Miss Ada Horn, whilst Mrs. Bent rendered the contralto solo, "O rest in the Lord," with much feeling. The choir of thirty-five voices showed to advantage, both in the sustained harmonies of "Cast thy burden," as well as in the fugal chorus in first part of "Hear my Prayer." Mr. Reynolds gave a brief Gospel address during the proceedings to the large number of friends who stayed. The After-meeting Committee have decided to arrange this series of musical services to occur about every six to eight weeks, the initial effort proving so successful.

DUNSTABLE.—A new organ, costing £610; has been erected in the Wesleyan Church. Mr. Carnegie gave £300.

GARGRAVE.—On Sunday, May 24th, the Wesleyan Choir held its annual festival. Brookfield's anthem, "Blessed be the Lord God of Israel," was rendered in the morning, and at the evening service, "Glorious is Thy Name," from Mozart's 12th Mass, was given. Miss Langhorne sang the recitative "Then shall the eyes of the blind be opened," and the air, "He shall feed His flock." Mr. J. S. Witty, L.C.V.S., who kindly gave his services, accompanied on the organ, and Mr. B. C. Walls conducted. In the afternoon, Mr. Witty's cantata, "The Day of Rest," was excellently given by an augmented choir, assisted by Mr. Rodwell's string band. The following were the principals: Soprano, Miss H. Langhorne; contralto, Miss Wallbank; tenor, Mr. T. B. Waine; bass, Mr. S. Cairns; all of whom acquitted themselves well. Piano, Mr. Witty; organ, Miss Tranter; conductor, Mr. B. C. Walls. This is the third cantata of this description that has been given, and with added success each time.

HORNCastle.—The choir anniversary at the Wesleyan Chapel is always regarded as one of the events of the year in local musical circles, and those who attended the services on Sunday, June 7th, enjoyed a rich treat. The choir, under the guidance and tuition of the talented organist and choirmaster (Mr. V. Woodward), attained a very large measure of success with such difficult works as "Plead Thou my cause" and "Achieved is the glorious work." In the morning the principal items rendered were an introit, "Bless us, O Lord" (Cliff); the Lord's Prayer to a setting by Reid; Venite, by Macfarren; Te Deum, Hopkins; anthem, "In Jewry is God known" (Whitfield); "Send out Thy light" (Gounod). At the evening service, the anthem, "O for a closer walk with God" (Foster), and "Plead Thou my cause," from Mozart's 12th Mass, were beautifully

sung. The quartette, "God is a spirit" (Bennett), taken by Miss Barnaby, Miss Dawson, Mr. Walker, and Mr. Bryant, was one of the treats of the day.

HYTHE.—The local contingent of the Nonconformist Choir Union gave an excellent concert in the Institute on the 17th ult., under the capable conductorship of Q.M.S.I. Bostock. "Let all the world in every corner sing," "Jerusalem the golden," "Arm, soldiers of the Lord," "Summertime," "The red, red rose," and "Hail, dwelling fair," were given with much precision and expression. Misses Lilian Huntley, Hilda Worthington, L. and B. Lorden, D. Howe, Goodison Jarvis, Mrs. Green, and Messrs. Land and H. Cole, in songs, violin solos, and quartettes, rendered valuable help.

HUCKNALL TORKARD.—Choir-stalls have been provided in the Congregational Church, and as a recognition of the services which Rev. J. Frankland has rendered to the church, they have been dedicated to him. Music was specially written for the service by Mr. J. Monks, the organist.

KNIGHTON.—Mr. S. Pugh, who has been choir-master at the Baptist Church for twenty-one years, has been presented with a purse of gold.

LINDLEY (HUDDERSFIELD).—Whit Sunday is invariably a special day at Zion Chapel, for on that day the Sunday-school anniversary takes place. This year the 105th anniversary was being held, and, stimulated by a special offer concerning the collection, the joyful expectations associated with the day were much increased. At Zion the rule is that the morning service must be devoted to the junior scholars, the anthem chosen being one suited to their capacity. On this occasion, Dr. C. Harris's "I will pour out my Spirit" was selected, the middle portion being taken by members of the choir. No effort on the children's part was lacking; they sang their share of the anthem in first-rate style, Mrs. Robinson rendering the solo with good effect. One of the hymn tunes, "Gledholt," had been specially composed for the occasion by the organist, Mr. S. E. Worton (Hon. Cert. R.A.M.), and being jubilant in character, received appropriate attention. All through the service it was evident that the juniors meant to do their part well, and the collection at the close (£49) indicated the gratification of the congregation at their efforts.

During the other two services, the senior scholars, nearly 400 in number, occupied the spacious gallery, and commenced each service with a really splendid rendering of Sir John Stainer's "My soul doth magnify the Lord," the concluding portion being thrilling, the sopranos of the choir bringing the unusually high note in admirable style. One of the hymn tunes in the afternoon ("Grasmere") was also the composition of the organist. A very effective rendition of Mozart's chorus, "Gloria," was given, every one concerned (choir, scholars, and organist) combining to give this item in a manner deserving of the highest praise. Perhaps the chief tunes of the evening service were "Meiringen" (S. E. Worton), "Compton" (Sir G. C. Martin), and Tallis's Canon, chosen specially as a congregational hymn. To end the day's services, choir and scholars united triumphantly in Handel's "Hallelujah Chorus," the delivery of which corresponded entirely with the other music of the day. Mr. S. E. Worton, the organist and choirmaster, directed the music at the magnificent organ throughout the day, and has received the special thanks of the committee for his efforts.

PEMBROKE DOCK.—The fourteenth annual

choral festival in connection with the Congregational choirs of South Pembrokeshire was held at Albion Square Church on Wednesday, May 20th. Mr. Richard Williams, L.R.A.M., of Tenby, proved himself a capital festival conductor, and he was ably supported by Mr. W. G. Phelps as organist. Mr. W. Gibbs, J.P., and Rev. R. Bond Thomas presided at the meetings, the speakers being Mr. W. Cocker, Tenby, and Rev. R. J. Williams, Narberth.

REDHILL.—"Choir Sunday" was held in the Congregational Church on May 31, when special music was rendered, under the direction of the organist, Mr. E. Burritt Lane, Mus.Bac. The anthems were "Look ye, saints" (Myles Foster) and "Comes at times a stillness" (Woodward). The Te Deum was sung to a setting by Mr. Lane, and the Magnificat and Nunc Dimittis to Tours in F. The organ voluntaries were "Pastorale in G minor" (Leybach), "Marche de la Reine" (Ascher), "Romance" (H. J. Stark), and "Inflammatus" (Rossini).

SHALDON.—On Thursday, June 10th, the new organ in the Congregational Church was opened by Dr. Orlando A. Mansfield, of Torquay. The instrument is a small two-manual organ of fourteen stops built by Mr. Geo. Osmond, of Taunton, to Dr. Mansfield's specification. The programme included a number of organ solos suited to the instrument, which were played by Dr. Mansfield; vocal solos by Mrs. Mansfield, some of which were redemanded; and short addresses by the Revs. W. Scott, A.T.S., F. W. Pitt, and others. The building was crowded with a large and appreciative audience.

TORQUAY.—Acting under the advice of their organist and choirmaster, Dr. Orlando A. Mansfield, F.R.C.O., the congregation of Belgrave Congregational Church have decided to enlarge their present organ of two manuals to one of four manuals and nearly fifty stops. The specification, as drawn up by Dr. Mansfield, has been successfully tendered for by Mr. George Osmond, of Taunton, and the enlarged instrument is to be ready for opening by the end of September. It will be erected on the north side of the church, the pulpit being removed from the centre to the south side, these and other alterations being carried out in accordance with the plans prepared by Councillor J. Smerdon, J.P.

Staccato Notes.

Sir Edward Elgar is now engaged on his first symphony.

Mr. Walter Hyde has been appointed first tenor at the Munich Opera.

Mr. Joseph O'Mara has gone to the United States, where he will remain for five years.

Dr. H. A. Harding, of Bedford, has been elected Hon. Sec. of the Royal College of Organists.

The presentation of an address and testimonial to Dr. W. H. Cummings took place on the 23rd ult.

Dr. Palmer, organist of Ludlow Parish Church, has been appointed organist of Canterbury Cathedral.

Five thousand children took part in the Church

Sunday School Festival at the Crystal Palace on June 13th.

A new air was introduced into "Rigoletto" at a recent performance in Paris, for the purpose of specially displaying Caruso's voice.

Next year's Eisteddfod, which is to be held in London, was proclaimed with all the ancient ceremony in Temple Gardens on the 10th ult.

Mr. Paderewski gave his only recital in London this season on the 23rd ult., and netted about £1,500 for his three hours' performance. The ladies tried to storm the platform.

Mr. Nicholson, who was in the first instance selected as organist of Canterbury Cathedral, has accepted an appointment at Manchester Cathedral in succession to Mr. Kendrick Pyne.

The season at Queen's Hall closed on June 15th with a concert at which Dr. Camille Saint-Saëns, the well-known composer, appeared, the programme representing the various stages of his career.

Since August 17th last the Queen's Hall Orchestra has taken part in no fewer than 130 concerts, viz., 61 promenade concerts, 35 Sunday concerts, 17 symphony concerts, 15 provincial and artists' concerts (including the Westmorland Festival), 1 Grieg concert, and 1 Kreisler concert.

Mr. Jacques Blumenthal left £62,387. The Royal Normal College gets £500, and the Society of British and Foreign Musicians £500 for the widows' and orphans' fund. £2,000 was left to the R.A.M. for two scholarships, and £3,000 to the R.C.M. for one scholarship; £2,000 to the Royal Society of Musicians for charitable purposes, and £2,000 to the same society for the widows' and orphans' fund.

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To Correspondents.

J. G.—We cannot trace the anthem.

W. W.—Certainly, pneumatic action is the best.

T. P.—Messrs. Curwen and Sons are the publishers.

ANDANTE.—Thanks; but hardly suitable.

The following are thanked for their communications:—F. S. (Highgate), T. W. (Cardiff), H. B. (Farnworth), C. C. (Cromer), J. A. T. (Poole), W. J. (Wakefield), F. M. (Llandudno), R. D. (Dulwich).



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